

# *Seeing Red*



*Curated by  
Meghan Brady and  
Alexandra Henderson*

*Walsh Gallery  
Seton Hall University*

*Tuesday, September 4  
Saturday, October 20, 2018*

# *Featuring*

*Angelica Bergamini*

*Steven Broder*

*Pasquale Cuppari*

*Chien-ch'in Feng*

*Ben Jones*

*Morimoto Kawaracho*

*Heejung Kim*

*Henry Koerner*

*Eric Jiaju Lee*

*Carole Loeffler*

*Don Miller*

*Rafael Rivera Rosa*

*V. Sachkov & E. Artsrunyan*

*Yuli Sung*

*Peter Treiber*

*Peter Turnley*



The colors surrounding us have distinct meanings, whether we are conscious of them or not. Red in particular is inextricably connected with certain emotions and connotations that cross cultures and perceptions. Semiotics, the study of signs and symbols and their applications or interpretations, helps explain this multiplicity of meanings. Though culture and personal experience yield different understandings, the color's significance has many implications. The works in the exhibition incorporate various cultures and faiths, demonstrating red's emotional, spiritual, and experiential qualities.



Each artist in *Seeing Red* works with the color, though the reasons they employ it are diverse. Pasquale Cuppari portrays its emotional qualities in his work *All'interno*, exploring emotional

turmoil within. Eric Jiaju Lee connects to its significance as the color of jubilation and good fortune in Chinese culture in his choice of red silk—a valuable material viewed historically as a status symbol. Lee's paintings, *Fate's Fête* and *Kindle and Blossom*, employ gestural lines that have a calligraphic feel and also mimic tai chi movements. While both are fine art pieces, Cuppari focuses on emotion and responds to his environment whereas Lee concentrates on cultural association and modern abstraction.

Red's many connotations— notions such as love, anger, heat, blood, and good luck—span many cultures and appear in art, literature, and politics. Across Asia, it is used at celebrations, such as Chinese New



Year with *hóngbāo* (red gift envelopes) and in Japan at major life events with *sekihan* (red rice). It is the primary color at weddings—Indian brides traditionally wear red saris and red

Sindoor powder is applied to their hairline or as a dot on their foreheads. The red in the Japanese flags of Morimoto Kawaracho's *Great Battle between Japan and China* and the Navajo Chief's Blanket represents the sun. Peter Treiber's *Wide Flange Beams Cooling* and Peter Turnley's *New York, 9-11-01* capture the color's association with heat. Turnley's photograph also demonstrates the anger felt by Americans about the events of September 11, 2001. Angelica Bergamini's *Untitled*—an anatomical heart—the United States government's *Become a Nurse* poster, and Medical Corps Armband draw on the connection between the body and medicine.

Often political in context, groups espousing different beliefs use red in propaganda and flags. Henry Koerner's poster *United We Are Strong, United We Will Win* depicts flag-wrapped



artillery of the Allied powers where all but one flag includes red. Though it has specific significance to each nation, its repeated application reinforces the color as a representation of power. In her video piece, *Democratic People's Republic of the United States*, South Korean artist Yuli Sung transforms the North Korean flag into the American flag and vice versa. Overlaid with speeches by Donald Trump and Kim Jong Un, both leaders employ inflammatory rhetoric that has people



“seeing red.” Many associate the Communist Party with red, though it is also utilized by the Republican Party in the United States. While opponents view Communism with fear, as Americans did during the

Cold War, to supporters, it promises an absence of social classes and common ownership.



As a gallery at a Catholic university, this exhibition incorporates red's significance in Christianity by including materials for Mass and an illustration of a young Christ holding the crown of thorns, foreshadowing his crucifixion. At Mass, followers believe wine represents or, through transubstantiation, becomes the blood of Christ. *Seeing Red* goes a step further by looking at red beyond Christianity. Artist Ben Jones examines Shango mysticism, a blending of Yoruba faith with Catholicism. The blood depicted in *Blood Harmony 2* reminds viewers of what the nearby chalice holds during Mass and connects to the idea of blood as a purifier. A figure in Christian, Jewish, Islamic, and Ethiopian texts, the Queen of Sheba, referred to by her Ethiopian name, Makeda, by artist Don Miller, is portrayed as a strong, confident leader clothed in maroon.



In Hinduism and some Buddhist sects, red is associated with the first of the body's seven energy centers, or chakras. Artist Carole Loeffler invokes the ability of the "root chakra"—located at the base of the spine—to

ground oneself, through a soundscape and by seeing one's reflection in her interactive piece, *Root*. In Buddhism, the color denotes the life-force, and sacred things and places. Drawing inspiration from Buddhism, images from her dreams, and Tibetan Mandala paintings, artist Heejung Kim illustrates Karma as a line that continuously comes together and separates throughout each of her *Variation of Celestial Mandalas* pieces.

*Seeing Red* aims to demonstrate the extensive significance of red around the world. The color's many interpretations overlap across cultures, yet maintains specific meaning in others. This exhibition uncovers the multiplicity of meaning associated with this powerful color, though it only scratches the surface of its multifaceted role in influencing our perception of the world around us.

- Meghan Brady and Alexandra Henderson, curators

### Photo 1:

Pasquale Cuppari, *All'interno*, oil, enamel, and mixed media, 48" x 36", 2013

Eric Jiaju Lee, *Kindle and Blossom*, acrylic on silk, 36" diameter, 2008

Angelica Bergamini, *Respirando (Breathing)*, cotton thread, 98" x 38", 2007

Carole Loeffler, "Root", soundscape by Steven Darby, felt, mirror, headphones and stool, variable dimensions, 2016

Heejung Kim, *Variation of Celestial Mandalas*, ink and marker on paper, each 8" x 8", 2017

### Materials on the Pedestal:

"Sekihan", adzuki beans and sticky rice, 6 3/4" x 3 1/2", 2018

Sindoor Powder, cinnabar, turmeric, and lime, 2 1/2" x 4" x 4", 2018

"Hongbao", cardboard and ink, 7" x 3 1/2", 2018

### Photo 2

Morimoto Kwaracho, *Great Battle between Japan and China*, ink paper, 14 1/2" x 28 1/2", 1894

US Government Printing Office, *Become a Nurse, Your Country Needs You*, lithograph, 18" x 22", 1942, From the Special Collections Division, The Newark Public Library

Angelica Bergamini, *Untitled*, mixed media on metallic gloss fine art photo paper, 13 1/2" x 12 3/8", 2009

Pasquale Cuppari, *Colori del Vento*, oil, enamel, and mixed media, 60" x 96", 2013

Pasquale Cuppari, *All'interno*, oil, enamel, and mixed media, 48" x 36", 2013

Eric Jiaju Lee, *Kindle and Blossom*, acrylic on silk, 36" diameter, 2008

Peter Turnley, *New York 9-11-01*, photo paper, archival pigment print, and emulsion, 20" x 24", 2001

Peter Treiber, *Wide Flange Beams Cooling*, photograph, 28" x 33 1/2", 1989

### Materials in the Large Display Case:

Margaret Hunt (translator) and James Stern (editor), *Grimm's Fairy Tales*, book, ink on paper, 9" x 6", 1944, From the Special Collections Division, The Newark Public Library

*Suddeutsche Zeitung Magazin (Magazine)*, "Rot, no. 12", magazine cover, ink on paper, 11 1/2" x 8 7/8", March 25, 1994

Fire Watchers Armband and Medical Corps Armband, cloth, felt, and embroidery, 5" x 17 1/4", mid-20th century

Nathaniel Hawthorne, *The Scarlet Letter*, lithographs by Henry Varnum Poor, book, ink on paper with lithographs, 9 1/4" x 7 3/4" x 2 1/2", 1941

### Materials on the Pedestal:

"Sekihan", adzuki beans and sticky rice, 6 3/4" x 3 1/2", 2018

Sindoor Powder, cinnabar, turmeric, and lime, 2 1/2" x 4" x 4", 2018



"Hongbao", cardboard and ink, 7" x 3 1/2", 2018

### Photo 3

Rafael Rivera Rosa, *Primer Congreso (Red)*, screen print, 28" x 18", 1973, From the Special Collections Division, The Newark Public Library

Henry Koerner, *United We Are Strong, United We Will Win*, lithograph, 28" x 20", 1943, From the Special Collections Division, The Newark Public Library

Carole Loeffler, *Granny Graffiti - 'Speak Up'*, felt, glue, and vintage doily, 13" x 9 1/2", 2018

US Government Printing Office, *Become a Nurse, Your Country Needs You*, lithograph, 18" x 22", 1942, From the Special Collections Division, The Newark Public Library

Angelica Bergamini, *Untitled*, mixed media on metallic gloss fine art photo paper, 13 1/2" x 12 3/8", 2009

Eric Jiaju Lee, *Kindle and Blossom*, acrylic on silk, 36" diameter, 2008

### Materials in the Display Case (left)

*Life Magazine*, "Communism: The Nature of Your Enemy", ink on paper, 11" x 24 1/2", March 1962

Howard Whitman, *What Can You Do Personally to Stop Communism?*, ink on paper, 12" x 9 1/4", December 1950

*The Winning Team: Nixon and Lodge Political Button*, metal, paper, ink, and plastic celluloid, 1 1/2" diameter, c. 1960

*Kennedy for President in '68 Political Button*, metal, paper, ink, and plastic celluloid, 3 1/2" diameter, c. 1968

*Humphrey Political Button*, metal, paper, ink, plastic celluloid, 1 1/8" diameter, c. 1968

*The S.L.P. Stand: Bulletin of the Social Labor Movement*, pamphlet, ink on paper, 11" x 8 3/8", 1994

### Material in Display Case (right):

Margaret Hunt (translator) and James Stern (editor), *Grimm's Fairy Tales*, book, ink on paper, 9" x 6", 1944, From the Special Collections Division, The Newark Public Library

*Suddeutsche Zeitung Magazin* (Magazine), "Rot, no. 12", magazine cover, ink on paper, 11 1/2" x 8 7/8", March 25, 1994

Fire Watchers Armband, Medical Corps Armband, cloth, felt, and embroidery, 5" x 17 1/4", mid-20th century

Nathaniel Hawthorne, *The Scarlet Letter*, lithographs by Henry Varnum Poor, book, ink on paper with lithographs, 9 1/4" x 7 3/4" x 2 1/2", 1941

### Materials on the Pedestal:

"Sekihan", adzuki beans and sticky rice, 6 3/4" x 3 1/2", 2018

Sindoor Powder, cinnabar, turmeric, and lime, 2 1/2" x 4" x 4", 2018

"Hongbao", cardboard and ink, 7" x 3 1/2", 2018

#### Photo 4

Heejung Kim, *Variation of Celestial Mandalas*, ink and marker on paper, each 8" x 8", 2017

Ben Jones, *Blood Harmony 2*, acrylic on paper, 24" x 24", 2006

Don Miller, *Makeda, The Queen of Sheba*, ink on paper, 20" x 16", 2010

Yuli Sung, *Democratic People's Republic of the United States*, video with voice excerpts from UN speech, 27 3/4" x 105 3/4", 2017

*Red Vestment with Lotus Stitching*, silk with embroidery, date unknown

Materials in the Display Case:

Rosary, metal and plastic beads, 21 1/8" x 1 7/8", date unknown

Chalice, silver, 10 7/8" x 5 3/8", c. 1920

Sanskrit Manuscript, paper and ink, 6 1/2" x 3 7/8", late 18th century-early 19th century

Reverend Richard Brennan, LL.D. (translator), *The Life of Our Lord and Savior Jesus Christ and of the Blessed Virgin Mary*, book, leather bound, photographs, paper and ink, 12" x 10" x 2 7/8", 1879

#### Photo 5

Navajo Blanket, Wool, 45" x 32 3/4", c.1880

Ben Jones, *Blood Shango Wallpaper*, acrylic on canvas, 86" x 42", 2010

Yuli Sung, *Democratic People's Republic of the United States*, video with voice excerpts from UN speech, 27 3/4" x 105 3/4", 2017

Materials in the Display Case:

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*Suddeutsche Zeitung Magazin* (Magazine), "Rot, no. 12", magazine cover, ink on paper, 11 1/2" x 8 7/8", March 25, 1994

Fire Watchers Armband and Medical Corps Armband, cloth, felt, and embroidery, 5" x 17 1/4", mid-20th century

Nathaniel Hawthorne, *The Scarlet Letter*, lithographs by Henry Varnum Poor, book, ink on paper with lithographs, 9 1/4" x 7 3/4" x 2 1/2", 1941

# *Special Thanks*

*Laura Abel*

*Liza Bell*

*Jeanne Brasile, Gallery Director*

*Dr. John Buschman, Dean University Libraries*

*Alan Delozier, University Archivist*

*Jacquelyn Deppe, Special Collections Assistant*

*Lawrence Federico, Director Safety and  
Sustainability*

*Miree Kim*

*Brianna LoSardo, Archives Records & Services*

*Lisa Metz, Executive Assistant to President*

*Sergio Oliva, Associate Director of Security*

*Jennifer O'Sheal*

*Simi Patel*

*Dr. Sarah Ponichtera, Assistant Dean Archives  
and Gallery*

*Nadine Sergejeff, The Newark Public Library*

*Ben Sorrell, Navajo Nation Museum*

*Romana Schaeffer, Collections Manager*

*Leigha Wentz*